

STAGE
SCREEN

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MUSIC

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INSIDE FACTS Of Stage and Screen

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EDITED BY JACK JOSEPHS

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No. 20

RACKETEERS IN HOLLYWOOD

BAND BOYS RUSH BACH FOR HONOR

By BILLY HAMER

Hollywood is out to better Beethoven, Bach and other grand masters of music to save \$100.

Latest ambition of melody scribblers on local lots is to turn out a masterpiece that will click with the natives of Europe, and other parts of the world, where real music lovers of the old school exist.

Most of these ambitious writers are ex-librarians, band men or pluggers, who operate on the theory that composing music is a matter of resolution rather than inherent instinct.

Smaller studios are reported encouraging this spark of genius, mainly on ground that it's cheaper to have a symphony written by one of the boys on the payroll than to pay a publisher \$100 for world's rights.

How these Hollywood compositions will take, when they emanate from a talkie speaker in Austria, Budapest, Paris or Berlin, is a matter of conjecture on the part of Los Angeles music critics. Some claim a quota of new musical genius will be developed.

Reaction on the producers is expected, however. Their contract with the publishers, at which they get the w. r. on a composition for 100 smackers, expires in 1932. Publishers once cleaned up, when every theatre orchestra bought music cued for the picture. Since talkies walked in, publishers are wondering where they get off at the \$100 a shot proposition.

NEW MARKS CHIEF

Edward B. Marks Music Company, New York publishers, announce the appointment of L. Wolfe Gilbert as general professional manager. Gilbert is one of the popular music world's outstanding figures, being the writer of "Ramona," "Jeannine," and scores of equally noted successes.

Height of Depth

Benny Fields says the depth of the down and outer, would be to meet all his friends in an Austin, and have them packing a couple of bass drums.



THE ONLY REASONS FOR THIS PICTURE ARE: I OPEN AT THE RKO, LOS ANGELES NOVEMBER 20; JACK JOSEPHS HELD ME IN HIS ARMS WHEN I WAS A KID; WHEN PICTURE PRODUCERS READ THIS, REMEMBER—I WOULD LOVE TO STAY IN HOLLYWOOD

Smilingly,

JACK OSTERMAN

WOLF BOOKS NORTH

Rube Wolf, dynamic m. c. who closes at Loew's this week after a 13-week engagement, is due to open at the Fifth Ave., Seattle, on the 27th. Gene Morgan, heavy local fav here, succeeds Wolf.

WOODY ON STAGE

Arch Woody, formerly of the advertising staff of "Inside Facts," opens with a single for F. and M. this week. Woody will be booked into an "idea" later. Arch is getting his "double trucks" all set for the boys.

MILDRED REHEARSING

Mildred Harris, who was in cast of "Dear Me," is rehearsing for a revue. Miss Harris is also going in for light opera, for which she is being prepared by a local voice expert.

FILM TOWN SEEKS HOW TO GET BY

Hollywood's gone racketeering on a bigger scale than ever. Ideas on how to get by are worth more than ever.

Hard times have sharpened wits, with result that plenty of get-rich-easy boys are figuring a flock of new—and old—schemes for keeping afloat until the panic is over. Most of them plan to cash-in on groups no better off than they are.

Naturally, publicity is the easiest thing to adopt, when another business goes bad. Free lance publicity scribes who write but don't clip are on increase.

Business advisors, personal secretaries, and others of the same ilk, have recruited themselves in hundreds from the extra ranks.

One business advisor charges five grand for an interview, but would be glad to take \$10 in real money, if they could get it.

Writers are selling out for whatever they can drag, but boost their figure if they find someone with money.

Small business operators reported playing a circuit, usually one week stands, of cafes where they can sign tabs.

Self appointed movie critics, who tell what's wrong with pictures, but have no remedy to suggest, are on the increase. These air their opinions in short-lived sheets, that start with a few advertisements, and then go up in smoke. When out of a job, these "critics" turn press-agents for anything from a gas station to an actor, out of work, who can't pay.

NOTICE GOES UP

Notice to the musicians and stage crew was posted at Long Beach. This house is operated by the same management as the Million Dollar theatre here. It started with vaude and pictures then switched to Laughlin's revues and reverted to vaude, which is now discontinued.

Boosts Sin

O. Q. Hagerman, p. a. for Tiffany, is boosting "Sin." Says there is a desert rendezvous by the name, and also a brand of champagne at 50 cents a copy. "Great for a cold in the head," says he.

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Pictures

BLUE ENVELOPES

Blue envelopes indicate that a review has been mailed direct to the maker of the picture, with comment on selection and construction of story, direction, casting and co-ordination.

FEET FIRST PARAMOUNT-LOYD PICTURE

(Reviewed Nov. 12)

Another production by a master showman, Harold Lloyd is in the final analysis an executive with a mature comedy sense. His ability to select gag men and constructionists who know sure-fire is faultless. Coordination in conference over comedy values in the Harold Lloyd outfit must be a beautiful thing to witness. The Lloyd management of production points the way to an exact method of bringing about improvement in general. Comedy producers should study the Lloyd technique. They could learn a great deal from the Lloyd method.

Planning for laughs, contrast in characterization, casting, in fact every department of comedy production in the Lloyd opus reflects close and careful scrutiny of all the elements of sure-fire. The writers of course dig into the dusty tomb for gags and business, but considering that there is a known limit to the source of comedy material, they show wisdom and astuteness.

Little need be said in praise of the Lloyd product. All has been said that can be said. A peer among showmen, an executive, a comedian.

WAY FOR A SAILOR MGM FEATURE (Reviewed Lew's State, Nov. 7) PRODUCER'S VIEWPOINT

It's in the BLUE ENVELOPE mailed direct.

EXHIBITOR'S VIEWPOINT

Wallace Berry and Leila Hyams give this picture all of its entertainment value. Jack Gilbert and Jim Tully detract. Curiosity regarding Jack Gilbert's possible return to former popularity should be played up strongly in the billing and publicity. Jim Tully as the author of "Jarnegan" and now as an actor depicting his former role in life will be effective copy for the intellectuals. The title offers minimum attraction. Question value low. Story line is nil as the basic thought is not well sustained. Direct exploitation value lies in the names and the interest over Gilbert and Tully, and the laughs. Adequate exploitation should build this to expectations, provided you don't expect too much.

CAST: Giving Jack Gilbert straight lines, strictly romantic leads, heavy drama and the elimination of all material that hints of humor is the only program that will put this chap back into favor. Jack has a million dollar personality and the females and sill nuts about him, intelligent handling of this chap and everybody clips coupons. Leila Hyams, skilful artist, is miscast. Jimmy Tully should be assigned to a typewriter. Wallace Berry is perfect.

DERELICT PARAMOUNT THEATRE (Reviewed Nov. 9) PRODUCER'S VIEWPOINTS It's in the BLUE ENVELOPE mailed direct.

EXHIBITOR'S VIEWPOINT With a Paramount-Bancroft picture of this type you may naturally expect to cash in 100% but don't be disappointed if "Derelict" delivers only 50% of expectations. Here is a story that starts off loaded with audience interest potentialities. It is saturated with high voltage personality conflict and then dribbles into a radiance of 2½ class power at high noon. The theme, motivating idea, rich in possibilities and a cast molded by a super agency, all of this slithered away into the cheap melior action of a ten-twenty-thirty of the pre-talkie era. With saturation point on action and adventure pictures at its present low ebb this picture merely piles more residue at the bottom of the glass.

CAST: There is a question regarding the wisdom of becoming enthusiastic over the casting of a picture. Over the featured trio in this turkey I not only become enthusiastic but religiously so. Having looked them over since the Great Train Robbery and the Buffalo Hunt any form of delight should be tempered to a state of sour pessimism but one glimpse at the combo in Derelict and hope fades. Either the good Lord or a genius assembled the Bancroft-Boyd-Landis trio. Here is consistency without a flaw. Bancroft and Landis drawn by the

REVIEWS

invincible law of preference. "Made for each other," describes it. Then Bill Boyd, stevedore-to-skipper-of-a-merchant-packet-type, bowing to the will and wish of nothing less than the law of the sea. The casting director who insisted on this trio deserves a raise in pay. Those responsible for tossing the audience interest embodied in this cast into the drive of those closing sequences should be reduced to the rank of a corporal.

Price.

Legit

THE GREEN BOTTLE VINE ST. THEATRE, HOLLYWOOD (Reviewed Nov. 10)

It was during the first act that someone in the audience remarked: "What has all this to do with the play?" which could mean things at the premises of a mystery comedy. In this case the mystery too subtly woven the introduced substance of its being and the audience was slightly bewildered as to what it was all about. There is no room for subtlety in a mystery comedy.

The opening dialogue of the first act was ineffective at hinting at a sure menace in the Green Bottle. If this menace had been adequately planted in the prologue the subsequent dialogue would have clarified and aroused an apprehension in the audience that would have raised the chill and thrill content of the play by approximately three quarts of goose pimples per customer. Unfortunately the menace was a part of the mystery and failing to identify itself its true potency was lost.

In the Green Bottle there was ample mystery in deducing who had the secret of its contents, the menace to everyone's safety triple threat material mistakenly covered up. John T. Murray, the author, assures that the play is corrected. If so the Green Bottle stands to chalk up dough.

Outside of a slight dialogue jerkiness and the two minor oversight mentioned the Green Bottle impressed. For a brand new vehicle with only nine days rehearsal to ready it this shudder comedy rates high. It is picture stuff and can't miss. As flicker material it will clip coupons for the producer.

Nothing but praise for the cast. Bobby Clark as Big Sam, a cockney ex-convict and Wing Kong as Kee, an oriental servant, set up a conflict in their personalities that could go grave. A Bert-Winslow-Panchos-gate treatment would make a gem. Al Bridger as Smiley, the Panchos, could bask his voice about two guttersal low and add conviction. He delivers his Mexico City shade light. Oscar Apfel, as Chong Wah, was uncious, suave, efficient and assuring, but our native trouperers are never convincing in slant-eyed roles. Constance Dawn, Francis Morris and Arnold Gray did work that reflects to their credit. Nina Cavalieri was cast in a role not sufficient unto her capacity. Her talent warrants more responsibility for the success of a play. Her work justifies a name in the maza way, but she should be portioned duties that warrant it.

There were insistent calls for John T. Murray. He made them believe it before he appeared, and they didn't leave him if he acknowledged.

The Green Bottle is a cinch for money, screen or stage.

Price.

B. B. B. Says:

... ..

Watts into Gertrude Jacobs had ... and what talent Bill ... certainly derived ... Eddie Blackstock Welch very talented ... Deno and Rochelle at the Paramount ... and the ... Ostrereman coming to the Arr ... On ... Babe Sherman ... write from San Francisco, as ... Phil Arnold from ... Washington D.C.—B.H.A.R.

P. S. — The Cellar is at ... between Vine ... and Cabaret ... the numbers are GRABBE 3385 and HOLLYWOOD 910. Parking ... is free at the lot across from the CELLAR. The SMITHS, SELLER and SAMSON are there.

Thank You.

"PARIS IN SPRING"

CURRAN, S. F.
(Reviewed Nov. 9)

Leila Albert and Louis O. Maclean opened this Viennese oprette cold and drew rare notices from the papers. The Viennese of mouth comment from first nighters. At this third night's show there still was considerable scolding and ironing to be done, but the entire production stacked up as a neat night's entertainment.

"Paris in Spring" was one of the most beautiful melodies that have reached local ears. Emmerich Kalme composed the songs, and all the typical Viennese musical touches, and as sung by the vocal chorus and played by Leo Flanders' orchestra they struck home with a bang.

Although Max Dill has one of his best comedies to date, there still is need of some solid laughs. The Continental type of humor in "Paris in Spring," and as a consequence show is not up to American par. American audiences, they might say, are not ready for it.

Taking the lead of the show is Lili Segrena, Cuban discovery of the "Maclean" show. Max Dill had the male lead and in the first act walked off with the vocal honors. Max Dill had one of the best comedies yet, that of a court bailiff, and he handled it with a rare sense of laugh values. Richard Powell put over a comedy role well.

Duci de Karskarto drew a featured solo spot for a pas of violins. Duci de Karskarto drew a featured solo spot for a pas of violins. Duci de Karskarto drew a featured solo spot for a pas of violins. Duci de Karskarto drew a featured solo spot for a pas of violins.

May Boley ran a high score of accomplishments for herself in the second of Henry Duff's productions at the Alcazar. In "Stepping Sisters," the perennial Boley walked off with the entire shouting match, despite plenty of heavy competition from one or two other members of a highly competent cast.

Portraying one of the surviving and perpetually active burlesque queens of the city, she worked well. May Boley had a role that was tailor made. Every available opportunity for a laugh was seized by this player.

Main competition came from Kathryn Givney as Lady Chetworth-Lynch, former actress who broke into the Shakespearean field and showed it by a broad A accent and accompanying manners. Frances Woodbury was the other of a trio of old burlesquers, and as a ritz wife she, too, was good.

Irving Fisher had but little to do than carry the unimportant love interest and sing several tunes of his own composition effectively. Barbara Ludby handled her part well. Robert Adams drew a number of laughs. Other characters were

played by William Lloyd, Henry Caudens, Justina Wayne, Muriel Rothman, William Macaulay and Mildred Hastings.

Duffy shows aren't of the Sunday character; they were just before Duffy went into bankruptcy. There is more spice and life to them. This is the ideal production of Russell Fillmore, new Duffy director.

Back.

Presentations

RKO GOLDEN GATE SAN FRANCISCO (Reviewed Nov. 7)

Bill was headlined by Jack Osterman, with Jack and Kay Spangler, Eva Clark and Kitaros in support. Lots of good vaudeville, with plenty of variety. It looked like old Home Town week.

Right back on his old stamping grounds where he used to pull wisecracks about seven years ago, Osterman ran through his bag of tricks in speedy style, putting over his gags to laughs, and his songs to applause and above all, revealing an innate knowledge of showmanship. A lot of fly material in this boy's turn and not a little ad libbing.

Jack and Kay Spangler, here only one year ago, were back again in a new layout. "The Lobbyists" had Jack Spangler putting over the exceptional high and easy kicks that have characterized her work, while Jack contributed a brace of songs, some okay hoofing and a brief bit of topical clarrinetting. Red Coleman, hooper, and Jules and Kate, comedy across, supported.

Eva Clark deuced it, with a cycle of semi classic song, with Eddie Burch at the piano. She was an excellent voice and presented a striking appearance. Kitaros, a Japanese, clicked solidly in their opening spot.

Back.

HIPPODROME THEATRE LOS ANGELES (Reviewed Nov. 9th)

Mole and Toy opened offering a gymnastic feat, the comic finishing on a flock of 'em and did very well. Montgomery and McDowell, neat and dresy followed a hoofing routine that went over for a good hand. Chas. Cross & Co., with Chas. draping the company with sang. Charlie Iwale did cles to say bill. Lussia Lucian a show stopper, with songs in seven different costumes. Her work won the audience to good results. Brady, Riddle and Murry, comedy singing and comic dancing kept the interest up and were well received. Inez and DeWyne, a very nice posing act with contortion for added measure. The picture was "The Bishop Murder Case."

Back.

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WILSON'S BALL ROOM

Los Angeles

FOX EL CAPITAN SAN FRANCISCO (Reviewed Nov. 9)

Jay Brower, again being on the sick list, Jack Souders was, for the second time, in from San Jose to take over the m.c. job. Souders had a wisp of a show to put over and was no slouch himself. Did "Chocolate Soldier" to a solid round of applause and clicked mightily heavily on a plenty torrid nut band number later in the show.

Cotton Bond of KFO did his southern tunes, which proved winning. Mile Marsh, in a return engagement, was another who tapped the bell. Three Society Steppers checked several rounds of the cak stepping and came near stopping the girls.

Line of girls had several good offerings, chief among them being a tap to "Poet and Peasant." Sally Karlin was featured in the opening number. Peggy O'Neill produced the end and did a good job. Mel Hertz was at the Wurliator position out some more of the community singing that Missionites are nuts about.

Hal.

DENVER THEATRE DENVER, COLO.

Frederick Schmitt and his boys scored in their presentation, "Armistice Memories," wartime songs arranged in excellent fashion. The boys, especially impressive Bombs and flashcrackers were set off as the American flag was lowered. A novelty which went big with the customers.

Publix's, "Noah's Ark" unit, was well received. Billy Farrell, a sensational tap dancer and his dad, danced superbly. Tap numbers of boys and women clog by the father being nothing short of sensational. Ted Mack, in keeping with the spirit of the occasion, recites "The Unknown Soldier." He keeps throughout the presentation, handing out plenty of laughs. Bernoff and Eulalie do a fantastic adagio number to a hefty hand Margaret McKee whistles popular songs and does imitations of various birds. Pansy the Horse, mounted on a horse, comes in disguise, going through tricks of a trained horse. Plenty of laughs for the customers. Even the girls execute several difficult tap and toe routines which brought big returns. The offering in "Finnale from the Golden West" was the picture, with News and a Laurel and Hardy comedy in suppo. Lu.

Duty.

RKO VAUDEVILLE (Reviewed Nov. 13)

Paul Remos and his Toy Boys, Remos the underlander and three in support. Diminutive in size, these little acrobats but big in talent, personality and showman ship. They have a style that kept the audience keyed to a high pitch of expectancy and the audience wasn't disappointed. Even the Mays, colored team, is manifestly the type of entertainment that has melted horse trucking over corn pone. Their gags are a rib tickler. "Shut my mouth" if it ain't the danciest cut that does it. Showmen, comedians, and more alert than one would expect to see packed into two bodies. Joe Young next. Conceded that Joe is a clever comic and knows how to sell a gag but what gave him the idea he could tell stories. He stepped the show and then tried to gild the lily. His straight woman, unbelied as she should be mentioned, for diva reasons had to laugh. The laugh carried over into a beautiful vogue number in the form of a lurching smile. Joe Young isn't that funny. Bomby and Radio Gang closed. In a lifetime of reviewing shows, I've chalked up three duds in the mike radio acts that belonged in vaudeville. This is one of them. They sold their stuff with a lot too much zest and vim. Not that naturalness and assurance that spells artistry with the average RKO vaudevillian. Price.

Price.

"I'm Alone Because I Love You"

The New Watts Sensation

—AGAIN—

Whitmarks are Hitmarks —

ART SCHWARTZ

in the
Music Center of the World
Hollywood

ORPHEUM SAN FRANCISCO (Reviewed Nov. 9)

Third week of Amos 'n' Andy and business still satisfactory. Supper show attendance was light, but they commenced coming in about 8:30. Jack Spriggs and RKO's waiters warm for the customers with "Tiger Rag." Spriggs, Vanella, McWilliams, Marling, Seiterich, Hans Glend, and McCarthy drew the spotlight for individual solos. Buss McCelland at the Robert Morton did "Mystery of the Organ," and wound up playing "St. Louis Blues" to good response. Ladies', "Humannette" and other features rounded out the show.

Hal.

FOX SEATTLE (Reviewed Oct. 31)

Owen Sweeten's girls present a well balanced program, varying from semi-classic to classic, with a little sprinkle of novelty stuff for good measure.

Opening gives a glee club appearance. Wobbs on the stage singing "Pale Moon," assisted by Irving Antes at the piano. Very effective number and gave way to a good hand.

Hal.

Hokum was next in order, with Frank Allen, Danny Cann, Don Claggett and the rest of the boys doing a good burlesque in their various roles.

For a nice waltz melange, Owen used "When the Organ Played at Twilight" to good returns.

Osman.

HIPPODROME THEATRE LOS ANGELES (Reviewed Nov. 7)

Lewis and Cherrie, offered neat novelty ring act. U. S. Thompson, offering a routine of songs and dances that added much to the show. Jean Barrios and Company offered a jangle. Margaret McKee whistles popular songs and does imitations of various birds. Pansy the Horse, mounted on a horse, comes in disguise, going through tricks of a trained horse. Plenty of laughs for the customers. Even the girls execute several difficult tap and toe routines which brought big returns. The offering in "Finnale from the Golden West" was the picture, with News and a Laurel and Hardy comedy in suppo. Lu.

Bob.

MURRAY TRAINING ANOTHER SUNBEAM

Bud Murray, principal of Bud Murray School for Stage and Screen —3636 Beverly boulevard, has begun training a unit of his "California Sunbeams" to be known as "The Beach Combers." Girls are to be drafted mostly from the Murray school, Ocean Park Branch, 127 Marine street.

"Sunbeams" unit now on tour. Ted Weems and band closed at Roosevelt. Blossom Room next Wednesday night. Sid Grauman staging reception for new band, which opens on Thursday.

WEEMS WILL CLOSE

Ted Weems and band closed at Roosevelt. Blossom Room next Wednesday night. Sid Grauman staging reception for new band, which opens on Thursday.

SOLLY IN PICS

Solly Carter, brother of Monte, is playing the Italian gangster in "Caught Cheating" with George Sidney and Charles Murray now in production by Tiffany.

VAUDE OUT AT HIP

Oakland, Nov. 30.—Ackerman and his partner have again dropped vaude from the Hippodrome. Now straight pictures.

Song Leaders

Music sales, still at low ebb in addition to the usual pre-Christmas slump, make things look bad for the boys who, according to plugs checked, are redoubting their efforts to boost counter sales.

In response to several requests, we are publishing, in addition to our usual counter, the twelve best in New York City for last week. They are as follows:

NEW YORK

1. "Little White Lies."
2. "Springtime in the Rockies."
3. "Betty Co-Ed."
4. "Go Home and Tell Your Mother."
5. "When the Organ Plays at Twilight."
6. "I'll Be Blue."
7. "Kiss Waltz."
8. "If I Could Be With You."
9. "I'm Yours."
10. "I'll Still Get a Thrill."
11. "Buddy Get a Thrill Thinking of You."
12. "Moonlight on the Colorado."

"Three Little Words," Harms' hit from "Check and Double Check," took a jump into the dust spot at Los Angeles and is closely crowding the leader, "Moonlight on the Colorado," Shapiro Bernstein hit, which has firmly held the dust spot for the last month. Lineup in Los Angeles as follows:

LOS ANGELES

1. "Moonlight on the Colorado," Shapiro Bernstein.
2. "Three Little Words," Harms.
3. "If I Could Be With You," Donson.
4. "I Must Be True," Wagner.
5. "My Baby Just Cares for Me," Donson.
6. "You Are the Melody," DeSylva, Brown, Henderson.
7. "Buddy Get a Thrill Thinking of You," Davis, Coats, Engle.
8. "I'm Yours," Famous.
9. "Here Comes the Sun," Robbins.
10. "Gee, But I'd Like to Make You Happy," DeSylva, Brown, Henderson.
11. "Go Home and Tell Your Mother," Robbins.

SAN FRANCISCO

1. "Three Little Words," Harms.
2. "I'll Still Get a Thrill," Davis, Coats, Engle.
3. "I'm Yours," Famous.
4. "Here Comes the Sun," Robbins.
5. "Kiss Waltz," Witmark.
6. "Buddy Get a Thrill Thinking of You," Davis, Coats, Engle.
7. "I'll Be Blue," Feist.
8. "If I Could Be With You," Remick.
9. "Don't Tell Her What Happened to Me," DeSylva.
10. "Gee, But I'd Like to Make You Happy," DeSylva.

NORTHWEST

1. "Three Little Words," Harms.
2. "Here Comes the Sun," Robbins.
3. "My Baby Just Cares for Me," Donson.
4. "Just a Little Closer," Robbins.
5. "My Blackbird Was Caught in the Rain," Berlin.
6. "I'll Still Get a Thrill," Davis, Coats, Engle.
7. "Betty Co-Ed," Feist.
8. "Kiss Waltz," Witmark.
9. "Go Home and Tell Your Mother," Robbins.
10. "Little White Lies," Donaldson.

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SAN FRANCISCO

F. & M. Route List

Following is the Fanchon and Marco route schedule, with the opening dates, all of the current month, in parenthesis being the name of the show.

PASADENA (20-16)
"Serenade" Idea
(Staged by Ger Foster)
Errett Sanderson Co. The Romeros
"The Dance" Idea
SAN BERNARDINO (20-16)
California Theatre
"The Dance" Idea
(Staged by LeRoy Friss)

Fay Adler
LOS ANGELES (16-20)
Lusk Theatre
"The Dance" Idea
(Staged by Larry Cabell)
Three Melton Brothers
George Broadbent
Sunset Ensemble

The Inimitable Warner Bros. featured player
LOTTIE LODER
NOW FEATURED IN
Fanchon and Marco's "Seasons' Ideas—on tour

SAN DIEGO (16-20)
Fox Theatre
"The Dance" Idea
(Staged by Ger Foster)
Tabor and Green
Betty Moore Woodings Ponies
Calistoga Theatre
HOLLYWOOD (20-24)
"Espanola" Idea
(Staged by LeRoy Friss)
John and Harriet Griffith
Mack Blissett Dancers
Daly, The House Horse
Harry Vernon
Abney
LONG BEACH (20-24)
West Coast Theatre
(Staged by Larry Cabell)
Frank Melmo and Co.
Lotta Loder
Mack Blissett Dancers

CARLA TORNEY DANCERS
Featured in
Fanchon and Marco's "On the Set" and "Way Back When" Ideas

PRESNO (20-22)
Wilson Theatre
"Way Back When" Idea
Three Bennett Brothers
Emperors of Harmony
My Meyer
Carla Torney Dancers
SAN JOSE (23-27)
Capitol Theatre
"Way Back When" Idea
Last seen at show
SAN FRANCISCO (21-27)
Fox Theatre
"Enchanted Garden" Idea
(Staged by Larry Cabell)
Joe Fong
Sammi & Co.
Jack Lester
OAKLAND (21-27)
Oakland Theatre
A. F. & N. "Idea"
Official U. S. Indian Reservation Band
Lotta Loder
Brenda's Golden Hour
Bella Donna

TOOTS NOVELLE
Featured in Fanchon and Marco's "American Beauty" Idea

CAULIN (22-23)
Capitol Theatre
"The Dance" Idea
Joe Kille
Staged by Ger Foster
Rebe Sherman
PORTLAND (20-26)
Broadway Theatre
"Fountain of Youth" Idea
(Staged by Larry Cabell)
Lotta Loder
Mack Blissett Dancers
Lotta Loder
Jack Lester
Ed Cheney

NEW YORK CITY (21-24)
Academy Theatre
"The Dance" Idea
Carlton & Mack
Robert
Three Bricks
NEW YORK CITY (25-27)
Academy Theatre
"The Dance" Idea
Carlton & Mack
Robert
Three Bricks

John and Harriet Griffith
HARRY VERNON
MAYO — SUZANNE — CARUSO

PRESENTING
"DAISY—THE WONDER HORSE"
ABBEY GREEN

ALL FEATURED IN
"ESPANOLA IDEA"

SEATTLE (20-26)
Fox Theatre
"The Dance" Idea
DeLara & Lotta
YAKIMA (22-23)
Capitol Theatre
"American Beauty" Idea
Eddie Haul
Toots Novelle

GEORGIA LANE DANCERS
Fanchon and Marco's Best Precision Unit
"Rhythm-on-the-idea"

BUTTE (21-23)
Fox Theatre
"Rhythm-on-the-idea" Idea
Harry Kahn
Lloyd & Brice
Jean McDonald

ATLANTA (22-28)
Fox Theatre
"City Service" Idea
Shapiro
Laddie La Monte
Frank Sterling

PHILADELPHIA (21-27)
Fox Theatre
"The Dance" Idea
Reel Dances & Lenny
Harold Smith
Three Jacks and One Queen
WASHINGTON (21-27)
Fox Theatre
"The Dance" Idea
McCarthy & Deeds
Dorothy Neville
Dave L'Winter

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Vice Pres. and Counsel
General Manager

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S. F. RADIO NOTES

SAN FRANCISCO, Nov. 13.—KYA has added two new musical features within the past three weeks, a clinch to build up that station's following. Chief among these is Max Dolin, who remote controls nightly from the Lake Merritt Hotel, Oakland. Other is Curtis Mosby's Blue Blowers, broadcasting five nights weekly, from the Apex Club. When Louis Armstrong opens in 12 weeks that should be another feather in KYA's cap.

Eleanor Allen and John Moss are doing a new program, "As You Like It," over KFRC.

Inauguration of the United Broadcasting Co. and admission of its programs to the KTAB ether waves has automatically killed the Pepper Box since the UBC programs are on from 7 to 10 nightly. Pepper Box, Wednesday night variety program which KTAB has built up into a spicy offering may, however, make the chain later on.

O. B. Hanson, manager of the department of plant operation and engineering at the New York headquarters of NBC, was here this week on an inspection of the Pacific division.

Harry Elliott has been named p. a. for Columbia Broadcasting in charge of news releases in Washington, Oregon and California.

Monroe Upton and Eugene Hawes of KFRC have published a pamphlet called "What to Do Till the Doctor Comes."

Reports indicate Lucky Strike hour from New York may undergo radical change soon.

Frank Moss, vocal director, and Liston Bowden, technical head, have left KFRC. No successors are named.

AND THEIR ORCHES-TRA

THREE GIRL FRIENDS
IN YOUR HAWAIIAN ISLANDS

JACK SPRIGG

MUSICAL DIRECTOR

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SAN FRANCISCO

WILL PRIOR ORCHESTRA CONDUCTOR

NEW STATE THEATRE SYDNEY AUSTRALIA
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Pit Orchestra of 30

Stage Band of 20

HENRY STARR

HOT SPOT OF RADIO

The 1640 Boy San Francisco, Calif. Over Station KYA

is another of the well known celebrities who features the following Robbin's hits nightly

"Go Home and Tell Your Mother," "Here Comes the Sun," "Just a Little Closer," "You're Simply Delish"

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NEW YORK CITY

Ups and Downs In Hollywood

How prices fluctuate in these tough times at Hollywood was illustrated this week, when a writer said he'd sell a swell script for \$15, Adler and Bradford, with Fenchon and Marco, were tipped, and Bradford offered the lion's share.

"It'll cost you \$350," said the writer, raising the bet when he was talking to someone with a route.

Bradford sought his informant and offered to pay him \$25 if he'd get the script for \$15.

With his offer taken, writer raised to \$50, still \$300 under what he wanted from the team. Sale out.

MYSTERY PERSON VISITING STUDIOS

Jack Joy of KFWB is sleuthing with Gerry King, manager, concerning a mysterious stranger who visits many studios during an evening. The individual patiently parks in a waiting room listening. But silent. Soon he departs for the next station. It is claimed that he is visiting a few stations. He will be visited by the sphynx in an evening.

(Continued from Page 3) . . . gone the limit in staging physical hokum."

"Physical hokum?" The Sultan turned a languid eye towards Jack who was nodding drowsily. Even on the edge of slumber his eyes were faithful to the Master. "Why bring that up? Physical hokum is the sure-fire of entertainment."

"It's a push over, but the public's been getting it for twenty-five years. What's the answer?" asked Gate.

"The public doesn't know what it wants," averred the Sultan.

"Apparently it doesn't want so much of one thing, as manifested at the box office," contended Gate. "It looks as though we'd better change the booking."

"You mean?"

"Yes. Basically this is a mental as well as a physical audience. No other division or classification of human activity and desire is practical. We are at the exchange. The sign reads: 'To mental hokum or to physical hokum.' Which is it going to be?"

"One minute. Are you asking the industry to go intellectual?"

"How can it?" asked Gate.

"Well?" queried the Sultan.

"With the materials of production mostly physical?"

"Just so, we understand each other," countered his Majesty. "But consider the mental limitations of the average audience. Jack could tell you, if he'd keep awake, how we are compelled to write down to it."

PRECEDENT?

"Did Jesus Christ, Moses and Abraham Lincoln write down to their people?"

"I never thought of it exactly that way."

"Simple action and dialogue, understandable to all, is the most difficult to master. What we need, is more craftsmen skilled in writing

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KJERULF HARPISTS RETURN TO TOWN

Kjerulf's Versatile Harpists, under direction of Barbara Taylor, Kjerulf, have returned to Los Angeles after a successful season in central states.

They are the only jazz harp act in vaudeville at the present time, featuring five harpists who double in whistling, singing and dancing, with the act being costumed in various periods, including the Spanish, Irish, and Colonial French, according to claims.

PARTY GOES "ON." YES, ON THE AIR

One morning recently, 16 performers of KJH concluded their broadcast. Feeling gay and peppy, Ray Fenchon, Niles, Hale and Derry, Freddy Furch and others indulged in five minutes of "horse play." Extensive embarrassment then they learned they were on the air, the transmitter not having been shut off.

Which reminds us of that gag about a certain San Francisco announcer who made an inappropriate crack after signing off a kiddie's program. The remark was funny but not to the thousands of fond parents who heard it coming over the "mike." That lad lost his job! It seems accidents like that happen very often!

New York Likes Pacific Feature

SAN FRANCISCO, Nov. 13.—"To restrict a cleared channel radio station in the use of power, in the belief it would interfere with other stations, would be like saying a newspaper could not install a new, modern press and increase its circulation, because it might interfere with other newspapers."

Don E. Gilman, vice-president in charge of the Pacific Division of the National Broadcasting Company, thus explains a popular misconception of radio power which caused long hours of testimony at the Federal Radio hearing in Washington, D. C.

"New York likes our programs, and is planning to develop more features from the Pacific Coast."

"One of the amusing features of the hearing was the testimony that a powerful radio station meant something dangerous in the community," he said. "Finally, one engineer explained that a 50-kilowatt station in power equaled an ordinary electric sign."

OPENS A STUDIO

SAN FRANCISCO, Nov. 13.—Helen Paquin, former F. and M. featured dancer, has opened a stage dancing studio.

WHY CHANGE EXECUTIVES?

up to the comprehension of the public," stated Gate.

"But we engage the finest fiction writers in the field."

"I would like to go into exactly what, of value, published fiction contributes to screen entertainment, but it would take too long. Suffice to say that narrative and descriptive values are not always screen values. Basically, because they must pass through the actor before they reach the audience. Mainly we need good translators and interpreters of screen values in fiction."

"And what do you think we have in our scenario departments? Camera men?" demanded the Sultan.

"Haven't you got rid of them yet? Your constructionists seem to be very capable. They do remarkably well with the story values turned over to them for treatment."

"Then what the devil are you finding fault with?" rasped the Sultan.

war put across with me what poor "I had noticed that I was. The sportsmanship in it is to bite the hand that's feeding you, even though the ratings are meagre."

"Then what are you pre-viewing?" asked his Majesty.

"Just this: We are in an age of specialists; in fact we have been as far back as the day when the radio man's booth was in the back yard. You are a specialist. You are one of the greatest directors in talking picture production. That is your specialty: Direction. Therein lies your value to the business; no more, no less. You are not a Jack of all trades, and if you continue to think so, you are riding for a flop."

"What right have you to make such a statement?" thundered the Sultan of Wham. "What authority? What is your background? Your experience? Your success in production? His Majesty was sore. (To Be Continued)"

TED PRICE

SHOWMAN-ANALYST

Rendering confidential reports on synopsis and continuity to leading

EXECUTIVES - AUTHORS - DIRECTORS - STARS

Ted Price, specialist on Suitability, Consistency and Balance, author of

Why Change Executives?, indorsed by Jos. I. Schnitzer, President RKO, will render showman-analysis of limited number of synopsis and continuity contemplated for production. Analysis covers Satisfaction Point, Word-of-mouth, content-of-sure-fire, Address and Balance and B. O. Values. RATES ON REQUEST. Relative, e/o Inside Facts.

SCENERY SALESMAN WANTED

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Write . . .

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In a return engagement at the

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"THOSE BALMY HOOVERS!"

BROCK and THOMPSON

NOW TOURING

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SAN FRANCISCO

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SNEAKED PIC SETS RECORD

SAN FRANCISCO, Nov. 30.—Without a lot of advance heralding by the MGM lot but with plenty of local publicity on its "Min and Bill" peering on into Loew's Warfield and did one of the three record breaking weeks of the theatre. Receipts ran near \$42,000.

Another stanza of good business at Public's California where Harold Lloyd in "Feet First" grabbed \$20,000.

Fox clicked also, Metro's "Billy the Kid" with the best of its week peering on the initial day knocked off \$47,000.

Amos 'n' Andy didn't live up to all expectations at the Orpheum, third and final week, doing only \$10,000. Denue and last week of "Warner's" "Life of the Party" dropped, closing at \$5500 for the Embassy.

Paramount up "Only Saps Work" and last of the Coast produced stage shows, grossing \$10,000. Chevalier bowed out of St. Francis in "Playboy of Paris" after four weeks, doing \$9000.

DANCER WEBS

SAN FRANCISCO, Nov. 13.—Meryl Prince and John H. M. M. pro, were married last week. Miss Prince operates a dancing and voice school in the Kress building.

HOWARD SINGS GIRLS

SAN FRANCISCO, Nov. 13.—While at Golden Gate two weeks ago, Joe E. Howard, singer, and Natalie, dance team currently at the Roof Garden. He will put them in his Toy Shop act next season.

CARMEL GOES TALKIE

SAN FRANCISCO, Nov. 13.—Swank artists' colony of Carmel has turned theatrically plebian. Instead of dramatic brain children of colony members, Theatre of the Golden Bough will henceforth house talkies.

PARK GROUP FORMS

SACRAMENTO, Nov. 13.—Articles of incorporation have been filed here for El Verde Amusement Park Ltd., Southern California outdoor enterprise headed by Frank Bowker and Henry Cole of Los Angeles.

HEADS ORF BAND

OAKLAND, Nov. 13.—Nick Sturiale was awarded the orchestra contract at the Orpheum here and stepped into the pit this week to start working. House will not have a stage band since previous plans to bring Horace Heidt's band in blew up.

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Cinderella Ballroom Long Beach, California
"Featuring Many Musical Men with Versatility"

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We can supply you with the highest grade talent obtainable
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THE HOME OF ALL THEATRE PEOPLE
PLAYING SAN FRANCISCO
SPECIAL RATE TO PROFESSIONALS
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Market St. Gleanings

On a tour of San Francisco clubs and hotel dining rooms this department was impressed by the lack of comfort of dining (or drinking) tables that are a part of the furniture in each of these establishments.

Americans, being the notorious leg crossers that they are, are forced to keep both feet on the floor or stick them out in the aisles where they become a stumbling block.

Some safe that builds its tables high enough to permit customers to sit on the edge and draw a lot of trade for that reason alone.

Fred Johnson, Louis Thompson, Lew Serbin, Rufe Blair and Ed Waite double O-ring Sid Goldtree's production of "Ex-Mistress" at the Green Street... which is the best thing Sid has done yet...

at the opening of "Stepping Stones" at Duffy's Alcazar... the ubiquitous Mr. Waite again present... "Walt Rivers, Maford, the Jeweller, Georgia Brown" entertaining the press.

Rita Bell rendezvousing in a clam chowder place... we take back what we said about Bob Roberts being a reformed radio crooner... he's not reformed... Dick Marshall hopes to throw away his crutches may pronto... Harry Bedell in a mid-day reverie discovering what's the matter with show business... Louis MacLennan on the phone... he has a hit show on his hands in "Paris in Spring"...

George Harris and Richard Power have played here so much in the past six months they ought to be eligible to vote soon... Joe Wright drops into the Roof Garden for dinner and a dance... his first time away from the kiddie and baton in a year... Bill Hirschmeyer doing a good job of swing banding on relief tonight... Jay Brower is on the sick list again... but bump teut him there this time...

FRITCHER OUT

SAN FRANCISCO, Nov. 6.—Charles Fritcher has retired from the cast of Warren Irons' burlesque show at the Capitol, with Boro Fox battling for him.

ANOTHER THEATRE

SACRAMENTO, Nov. 13.—Construction will start within the next 30 days on a Warner Bros. theatre to be erected at Tenth and L streets. W.B. is putting about \$1,500,000 into the house including cost of the site.

Paris In Spring Leads The Legit

SAN FRANCISCO, Nov. 14.—Premiere of the Aliberton-Macdon opera, "Paris in Spring," at the Curran, drew top honors, while "Dracula" at the President came second for satisfaction.

"Paris" did around \$19,000. Most of patronage is going upstairs, where prices aren't as high as the \$2.50 tariff down. Considered an indication customers can't and don't want to pay \$5.00 a couple for a show.

"Dracula" at the President, with Frederick Pym, started off heavily and at end of initial stanza drew \$7500. Alcazar perked up with second week of "Stepping Sisters," \$5000 gross being an advance over initial seven days.

"Death Takes a Holiday" bowed out of Columbia after one month and at end of initial stanza drew \$7500. Alcazar perked up with second week of "Stepping Sisters," \$5000 gross being an advance over initial seven days.

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ON THE INSIDE - IN SEATTLE

ROY OXMAN

Representative—630 People's Bank Bldg., Main 0799

Notes Along Fifth Avenue

Bill Ross cutting up with Fred Ireland on the carnival hour... Don Dee Dee son to leave for San Francisco... Harry Mills seen in five different places the same evening... that has been proven on press reports... Betty Shilton out of some air... Tiny Burnett eating... Syl Cross and Gene McCormick to SF... for another jaunt.

Carl Winge with some new songs and smilies... very cheery... Myrtle Strong ambled over some new music... Maxine Blakemore and Ed Saxon entertaining on choral night at the Paramount... Zach Freedman being kidded by Sallie Sue White... Owen Sweeten and his boys getting dolled up as "Rewhuns."

SCHOOL TRAINING NEW F. & M. LINE

SAN FRANCISCO, Nov. 13.—Hirsch-Arnold dance school has in general outline the plan for the forthcoming Fanchon and Marco idea, which will take to the road soon.

In addition, Mildred Hirsch and Ruth Arnold are preparing a pre-tentious dance spectacle for the Chronicle's annual Christmas party for which the H. and A. have already contributed entertainment.

Currently, Hirsch-Arnold have a lineup in Fanchon and Marco's "Brunettes" idea, en tour Foxes in the East.

AVALON CO. OPENS

SPOKANE, Nov. 13.—Avalon opened Sunday with a stage show in addition to its regular policy of second run talkies. Avalon Players have cast of five men, three women, a line of five girls and a three-piece orchestra.

BROWER ILL AGAIN

SAN FRANCISCO, Nov. 13.—After two weeks of work, Jay Brower landed back in the hospital with a fractured jaw, shot after he had been released, following a previous operation. Brower's m. c. job at Fox El Capitlan was taken over by Jack Souders, rushed in from San Jose. Eph Engelman batted for Souders.

PEGGY IN SOUTH

Peggy O'Neill, producer of stage shows at the Fox El Capitlan, San Francisco, was in Los Angeles this week on business in connection with her producing and dance studio work.

GENTLE ON AIR

"Rogue Song" with Pietro Gentile in main role, to be heard Wednesday night over KHJ, marks second of movie musical comedies to go on air.

SEATTLE, Nov. 13.—Everybody here making the best of this era of bad times. The city has recognized the condition, and reduced its prices to a 50 cent scale.

Fifth Avenue came back this week to resume its usual level. Fair vaude bill on this one.

Paramount, with Horace Heidt's college boys on the stage, did disappointing biz for what was offered. Too bad such class stuff has to suffer. Intake only \$10,500.

RKO registered \$9,000 on "Billy the Kid," nice returns. Owen Sweeten and boys clicked well.

Blue Mouse and Music Box are running neck and neck, each hitting the ball for \$6000 on "Rivers End" and "Abraham Lincoln," respectively.

Venetian Gardens catching the one of the class trade of the town in the way of cabaret entertainment, with McElroy's and the Trionon are running a good pace for the dance business.

GAUNTLETT JOINS FOX WEST COAST

SEATTLE, Nov. 13.—Viv Gauntlett, associated with the John Hamrick interests in the Northwest since 1926, has resigned and taken the same position with West Coast Theatres succeeding as Champion Johnny Northern, formerly with RKO succeeds Gauntlett at the Hamrick houses.

SING WITH BAND
SAN FRANCISCO, Nov. 13.—Arline Golden and Frederick Birkbe were vocal soloists with Ralph Murray's Golden Gate park band on Armistice Day in a big concert.

NEW ROOF TEAM

SAN FRANCISCO, Nov. 13.—Dave and Ruth go into the Roof Garden Cafe this week as featured dance team, following Connie and Natalie.

GREENMAN WEST

SAN FRANCISCO, Nov. 13.—Coming from the Haymarket, Chicago, Jack Greenman has replaced Boro Fox as comic with the Irons burlesque company at the Capitol.

PIERONG EAST

Nick Pierong, former manager of Spokane Pantages, is in Minneapolis opening the dark Pantages there for an indefinite run of a U.F.A. super special.

SPOKANE SPOTLIGHTS

By Chester F. Cook

1228 W. Carlisle Ave.

SPOKANE, Nov. 13.—Legitimate drama, extinct in these parts, has a possibility of revival in a newly announced rotary stock hooking. It has been reported E. C. Cooke, Seattle manager and representative of Erlanger interests, has joined with Bainbridge of Minneapolis and will sponsor a circuit, which will include Seattle, Portland and eventually Spokane if it clicks elsewhere.

Walter Fenney, manager of RKO grabbed a lot of free space in local sheets with a stunt in connection with opening of "Check and Double Check." An afternoon daily ran a three column cut showing eight young men sleeping in front of the box office waiting to be first in line at the opening.

RKO Orpheum is planning a complete redecoration including new seats. Work is being handled by B. F. Shearer of Seattle. In the projection booth's new lamp houses are being installed and high intensity arcs will be used henceforth. The ceiling of the marquee has been illuminated with a total of 31,300 watts, according to house electrician C. R. Cook, and the walk bench.

Irene Rich, former Spokane girl, is making a name for herself in the big film city, more to the interest of Spokane folk, who stayed at home.

ESSE STAFFORD

And His San Francisco
PALACE HOTEL ORCHESTRA
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EDDIE PEABODY

THE BANJO BOY OF JOYLAND

JUST
COMPLETING
24 WEEK
ENGAGEMENT



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FOX
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Exclusive Management of MRS. EDDIE PEABODY

SOCIETY CIRCUS IDEA

STAGED BY
GAE FOSTER

FEATURING

ROSE MARIE CARTER
Acrobatic Dancer

HARRIS TWINS
Who's Who

Irone Pederson
Betty Wille
Sylvia Sharp
Evelyn Harris
PETITE
EQUESTRIANS
Betty Stokes
Yolanda DeMarez
Lucille DeMarez
Margot DeMarez
Mildred Roberts
FAMOUS
STILT DANCERS

TABOR AND GREEN
The Two Aristocrats

BETTY MOONEY
Jazz on Toes

TOYLAND

RIDING

ACADEMY

STABLES

Furnishing All Live Stock for Fanchon and Marco
H. E. Wooding, Manager, Venice, California

BROWNIE ALBORD
BETTY STOECHNER

SUE NICK
FAMOUS GLOBE WALKERS

VERONICA CRAVEN
ROSE SHEPARD

AGNES CARRIGAN
Manager

EARL EBY
Road Man

MOTHER MAC
Wardrobe

Thanks to FANCHON AND MARCO

GAE FOSTER

GWEN EVANS

OPENING LOEW'S STATE THEATRE Week Nov. 13, 1930

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